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BASE AND SUPERSTRUCTURE IN MARXIST CULTURAL THEORY

ANY MODERN APPROACH to a Marxist theory of culture must begin by considering the proposition of a determining base and a determined superstructure. From a strictly theoretical point of view this is not, in fact, where we might choose to begin.¹ It would be in many ways preferable if we could begin from a proposition which originally was equally central, equally authentic: namely the proposition that social being determines consciousness. It is not that the two propositions necessarily deny each other or are in contradiction. But the proposition of base and superstructure, with its figurative element, with its suggestion of a definite and fixed spatial relationship, constitutes, at least in certain hands, a very

specialized and at times unacceptable version of the other proposition. Yet in the transition from Marx to Marxism, and in the development of mainstream Marxism itself, the proposition of the determining base and the determined superstructure has been commonly held to be the key to Marxist cultural analysis.

Now it is important, as we try to analyse this proposition, to be aware that the term of relationship which is involved, that is to say 'determines', is of great linguistic and real complexity. The language of determination and even more of determinism was inherited from idealist and especially theological accounts of the world and man. It is significant that it is in one of his familiar inversions, his contradictions of received propositions, that Marx uses the word 'determines'. He is opposing an ideology that had been insistent on the power of certain forces outside man, or, in its secular version, on an abstract determining consciousness. Marx's own proposition explicitly denies this, and puts the origin of determination in men's own activities. Nevertheless, the particular history and continuity of the term serves to remind us that there are, within ordinary use—and this is true of most of the major European languages—quite different possible meanings and implications of the word 'determine'. There is, on the one hand, from its theological inheritance, the notion of an external cause which totally predicts or prefigures, indeed totally controls a subsequent activity. But there is also, from the experience of social practice, a notion of determination as

setting limits, exerting pressures.

Now there is clearly a difference between a process of setting limits and exerting pressures, whether by some external force or by the internal laws of a particular development, and that other process in which a subsequent content is essentially prefigured, predicted and controlled by a pre-existing external force. Yet it is fair to say, looking at many applications of Marxist cultural analysis, that it is the second sense, the notion of prefiguration, prediction or control, which has often explicitly or implicitly been used.

Superstructure: Qualifications and Amendments

The term of relationship is then the first thing that we have to examine in this proposition, but we have to do this by going on to look at the related terms themselves. 'Superstructure' has had most attention. People commonly speak of 'the superstructure', although it is interesting that originally, in Marx's German, the term is in one important use plural. Other people speak of the different activities 'inside' the superstructure or superstructures. Now already in Marx himself, in the later correspondence of Engels, and at many points in the subsequent Marxist tradition, qualifications have been made about the determined character of certain superstructural activities. The first kind of qualification had to do with delays in time, with complications, and with certain indirect or relatively distant relationships. The

simplest notion of a superstructure, which is still by no means entirely abandoned, had been the reflection, the imitation or the reproduction of the reality of the base in the superstructure in a more or less direct way. Positivist notions of reflection and reproduction of course directly supported this. But since in many real cultural activities this relationship cannot be found, or cannot be found without effort or even violence to the material or practice being studied, the notion was introduced of delays in time, the famous lags; of various technical complications; and of indirectness, in which certain kinds of activity in the cultural sphere—philosophy, for example—were situated at a greater distance from the primary economic activities. That was the first stage of qualification of the notion of superstructure: in effect, an operational qualification. The second stage was related but more fundamental, in that the process of the relationship itself was more substantially looked at. This was the kind of reconsideration which gave rise to the modern notion of ‘mediation’, in which something more than simple reflection or reproduction—indeed something radically different from either reflection or reproduction—actively occurs. In the later twentieth century there is the notion of ‘homologous structures’, where there may be no direct or easily apparent similarity, and certainly nothing like reflection or reproduction, between the superstructural process and the reality of the base, but in which there is an essential homology or correspondence of structures, which can be discovered by analysis. This is not the same notion as ‘mediation’, but it is the same

kind of amendment in that the relationship between the base and the superstructure is not supposed to be direct, nor simply operationally subject to lags and complications and indirectnesses, but that of its nature it is not direct reproduction.

These qualifications and amendments are important. But it seems to me that what has not been looked at with equal care, is the received notion of the base. And indeed I would argue that the base is the more important concept to look at if we are to understand the realities of cultural process. In many uses of the proposition of base and superstructure, as a matter of verbal habit, 'the base' has come to be considered virtually as an object, or in less crude cases, it has been considered in essentially uniform and usually static ways. 'The base' is the real social existence of man. 'The base' is the real relations of production corresponding to a stage of the development of material productive forces. 'The base' is a mode of production at a particular stage of its development. We make and repeat propositions of this kind, but the usage is then very different from Marx's emphasis on productive activities, in particular structural relations, constituting the foundation of all other activities. For while a particular stage of the development of production can be discovered and made precise by analysis, it is never in practice either uniform or static. It is indeed one of the central propositions of Marx's sense of history that there are deep contradictions in the relationships of production and in the consequent social relationships.

There is therefore the continual possibility of the dynamic variation of these forces. Moreover, when these forces are considered, as Marx always considers them, as the specific activities and relationships of real men, they mean something very much more active, more complicated and more contradictory than the developed metaphorical notion of 'the base' could possibly allow us to realize.

Base and Productive Forces

So we have to say that when we talk of 'the base', we are talking of a process and not a state. And we cannot ascribe to that process certain fixed properties for subsequent deduction to the variable processes of the superstructure. Most people who have wanted to make the ordinary proposition more reasonable have concentrated on refining the notion of superstructure. But I would say that each term of the proposition has to be revalued in a particular direction. We have to revalue 'determination' towards the setting of limits and the exertion of pressure, and away from a predicted, prefigured and controlled content. We have to revalue 'superstructure' towards a related range of cultural practices, and away from a reflected, reproduced or specifically dependent content. And, crucially, we have to revalue 'the base' away from the notion of a fixed economic or technological abstraction, and towards the specific activities of men in real social and economic relationships, containing fundamental contradictions and variations and

therefore always in a state of dynamic process.

It is worth observing one further implication behind the customary definitions. 'The base' has come to include, especially in certain 20th-century developments, a strong and limiting sense of basic industry. The emphasis on heavy industry, even, has played a certain cultural role. And this raises a more general problem, for we find ourselves forced to look again at the ordinary notion of 'productive forces'. Clearly what we are examining in the base is primary productive forces. Yet some very crucial distinctions have to be made here. It is true that in his analysis of capitalist production Marx considered 'productive work' in a very particular and specialized sense corresponding to that mode of production. There is a difficult passage in the *Grundrisse* in which he argues that while the man who makes a piano is a productive worker, there is a real question whether the man who distributes the piano is also a productive worker; but he probably is, since he contributes to the realization of surplus value. Yet when it comes to the man who plays the piano, whether to himself or to others, there is no question: he is not a productive worker at all. So piano-maker is base, but pianist superstructure. As a way of considering cultural activity, and incidentally the economics of modern cultural activity, this is very clearly a dead-end. But for any theoretical clarification it is crucial to recognize that Marx was there engaged in an analysis of a particular kind of production, that is capitalist commodity production. Within his analysis of

that mode, he had to give to the notion of 'productive labour' and 'productive forces' a specialized sense of primary work on materials in a form which produced commodities. But this has narrowed remarkably, and in a cultural context very damagingly, from his more central notion of *productive forces*, in which, to give just brief reminders, the most important thing a worker ever produces is himself, himself in the fact of that kind of labour, or the broader historical emphasis of men producing themselves, themselves and their history. Now when we talk of the base, and of primary productive forces, it matters very much whether we are referring, as in one degenerate form of this proposition became habitual, to primary production within the terms of capitalist economic relationships, or to the primary production of society itself, and of men themselves, material production and reproduction of real life. If we have the broad sense of productive forces, we look at the whole question of the base differently, and we are then less tempted to dismiss as superstructural, and in that sense as merely secondary, certain vital productive social forces, which are in the broad sense, from the beginning, basic.

Uses of Totality

Yet, because of the difficulties of the ordinary proposition of base and superstructure, there was an alternative and very important development, an emphasis primarily associated with Luk`cs, on a social 'totality'. The to-

totality of social practices was opposed to this layered notion of a base and a consequent superstructure. This totality of practices is compatible with the notion of social being determining consciousness, but it does not understand this process in terms of a base and a superstructure. Now the language of totality has become common, and it is indeed in many ways more acceptable than the notion of base and superstructure. But with one very important reservation. It is very easy for the notion of totality to empty of its essential content the original Marxist proposition. For if we come to say that society is composed of a large number of social practices which form a concrete social whole, and if we give to each practice a certain specific recognition, adding only that they interact, relate and combine in very complicated ways, we are at one level much more obviously talking about reality, but we are at another level withdrawing from the claim that there is any process of determination. And this I, for one, would be very unwilling to do. Indeed, the key question to ask about any notion of totality in cultural theory is this: whether the notion of totality includes the notion of intention. For if totality is simply concrete, if it is simply the recognition of a large variety of miscellaneous and contemporaneous practices, then it is essentially empty of any content that could be called Marxist. Intention, the notion of intention, restores the key question, or rather the key emphasis. For while it is true that any society is a complex whole of such practices, it is also true that any society has a specific organization, a specific structure, and that

the principles of this organization and structure can be seen as directly related to certain social intentions, intentions by which we define the society, intentions which in all our experience have been the rule of a particular class. One of the unexpected consequences of the crudeness of the base/superstructure model has been the too easy acceptance of models which appear less crude—models of totality or of a complex whole—but which exclude the facts of social intention, the class character of a particular society and so on. And this reminds us of how much we lose if we abandon the superstructural emphasis altogether. Thus I have great difficulty in seeing processes of art and thought as superstructural in the sense of the formula as it is commonly used. But in many areas of social and political thought—certain kinds of ratifying theory, certain kinds of law, certain kinds of institutions, which after all in Marx's original formulations were very much part of the superstructure—in all that kind of social apparatus, and in a decisive area of political and ideological activity and construction, if we fail to see a superstructural element we fail to recognize reality at all. These laws, constitutions, theories, ideologies, which are claimed as natural, or as having universal validity or significance, simply have to be seen as expressing and ratifying the domination of a particular class. Indeed the difficulty of revising the formula of base and superstructure has had much to do with the perception of many militants—who have to fight such institutions and notions as well as fighting economic battles—that if these institutions and their

ideologies are not perceived as having that kind of dependent and ratifying relationship, if their claims to universal validity or legitimacy are not denied and fought, then the class character of the society can no longer be seen. And this has been the effect of some versions of totality as the description of cultural process. Indeed I think that we can properly use the notion of totality only when we combine it with that other crucial Marxist concept of 'hegemony'.

The Complexity of Hegemony

It is Gramsci's great contribution to have emphasized hegemony, and also to have understood it at a depth which is, I think, rare. For hegemony supposes the existence of something which is truly total, which is not merely secondary or superstructural, like the weak sense of ideology, but which is lived at such a depth, which saturates the society to such an extent, and which, as Gramsci put it, even constitutes the limit of common sense for most people under its sway, that it corresponds to the reality of social experience very much more clearly than any notions derived from the formula of base and superstructure. For if ideology were merely some abstract imposed notion, if our social and political and cultural ideas and assumptions and habits were merely the result of specific manipulation, of a kind of overt training which might be simply ended or withdrawn, then the society would be very much easier to move and to change than in practice it has ever been or

is. This notion of hegemony as deeply saturating the consciousness of a society seems to be fundamental. And hegemony has the advantage over general notions of totality, that it at the same time emphasizes the facts of domination.

Yet there are times when I hear discussions of hegemony and feel that it too, as a concept, is being dragged back to the relatively simple, uniform and static notion which 'superstructure' in ordinary use had become. Indeed I think that we have to give a very complex account of hegemony if we are talking about any real social formation. Above all we have to give an account which allows for its elements of real and constant change. We have to emphasize that hegemony is not singular; indeed that its own internal structures are highly complex, and have continually to be renewed, recreated and defended; and by the same token, that they can be continually challenged and in certain respects modified. That is why instead of speaking simply of 'the hegemony', 'a hegemony', I would propose a model which allows for this kind of variation and contradiction, its sets of alternatives and its processes of change.

But one thing that is evident in some of the best Marxist cultural analysis is that it is very much more at home in what one might call *epochal* questions than in what one has to call *historical* questions. That is to say, it is usually very much better at distinguishing the large features of different epochs of society, as between feudal and bourgeois, or what might be, than at distinguishing between

different phases of bourgeois society, and different moments within the phases: that true historical process which demands a much greater precision and delicacy of analysis than the always striking epochal analysis which is concerned with main lineaments and features.

Now the theoretical model which I have been trying to work with is this. I would say first that in any society, in any particular period, there is a central system of practices, meanings and values, which we can properly call dominant and effective. This implies no presumption about its value. All I am saying is that it is central. Indeed I would call it a corporate system, but this might be confusing, since Gramsci uses 'corporate' to mean the subordinate as opposed to the general and dominant elements of hegemony. In any case what I have in mind is the central, effective and dominant system of meanings and values, which are not merely abstract but which are organized and lived. That is why hegemony is not to be understood at the level of mere opinion or mere manipulation. It is a whole body of practices and expectations; our assignments of energy, our ordinary understanding of the nature of man and of his world. It is a set of meanings and values which as they are experienced as practices appear as reciprocally confirming. It thus constitutes a sense of reality for most people in the society, a sense of absolute because experienced reality beyond which it is very difficult for most members of the society to move, in most areas of their lives. But this is not, except in the operation of a moment of abstract analysis, in

any sense a static system. On the contrary we can only understand an effective and dominant culture if we understand the real social process on which it depends: I mean the process of incorporation. The modes of incorporation are of great social significance, and incidentally in our kind of society have considerable economic significance. The educational institutions are usually the main agencies of the transmission of an effective dominant culture, and this is now a major economic as well as cultural activity; indeed it is both in the same moment. Moreover, at a philosophical level, at the true level of theory and at the level of the history of various practices, there is a process which I call the *selective tradition*: that which, within the terms of an effective dominant culture, is always passed off as 'the tradition', '*the significant past*'. But always the selectivity is the point; the way in which from a whole possible area of past and present, certain meanings and practices are chosen for emphasis, certain other meanings and practices are neglected and excluded. Even more crucially, some of these meanings and practices are reinterpreted, diluted, or put into forms which support or at least do not contradict other elements within the effective dominant culture. The processes of education; the processes of a much wider social training within institutions like the family; the practical definitions and organisation of work; the selective tradition at an intellectual and theoretical level: all these forces are involved in a continual making and remaking of an effective dominant culture, and on them, as experienced, as built into our living, its reality depends. If

what we learn there were merely an imposed ideology, or if it were only the isolable meanings and practices of the ruling class, or of a section of the ruling class, which gets imposed on others, occupying merely the top of our minds, it would be—and one would be glad—a very much easier thing to overthrow.

It is not only the depths to which this process reaches, selecting and organizing and interpreting our experience. It is also that it is continually active and adjusting; it isn't just the past, the dry husks of ideology which we can more easily discard. And this can only be so, in a complex society, if it is something more substantial and more flexible than any abstract imposed ideology. Thus we have to recognize the alternative meanings and values, the alternative opinions and attitudes, even some alternative senses of the world, which can be accommodated and tolerated within a particular effective and dominant culture. This has been much underemphasized in our notions of a superstructure, and even in some notions of hegemony. And the under-emphasis opens the way for retreat to an indifferent complexity. In the practice of politics, for example, there are certain truly incorporated modes of what are nevertheless, within those terms, real oppositions, that are felt and fought out. Their existence within the incorporation is recognizable by the fact that, whatever the degree of internal conflict or internal variation, they do not in practice go beyond the limits of the central effective and dominant definitions. This is true, for example, of the

practice of parliamentary politics, though its internal oppositions are real. It is true about a whole range of practices and arguments, in any real society, which can by no means be reduced to an ideological cover, but which can nevertheless be properly analysed as in my sense corporate, if we find that, whatever the degree of internal controversy and variation, they do not exceed the limits of the central corporate definitions.

But if we are to say this, we have to think again about the sources of that which is not corporate; of those practices, experiences, meanings, values which are not part of the effective dominant culture. We can express this in two ways. There is clearly something that we can call alternative to the effective dominant culture, and there is something else that we can call oppositional, in a true sense. The degree of existence of these alternative and oppositional forms is itself a matter of constant historical variation in real circumstances. In certain societies it is possible to find areas of social life in which quite real alternatives are at least left alone. (If they are made available, of course, they are part of the corporate organization.) The existence of the possibility of opposition, and of its articulation, its degree of openness, and so on, again depends on very precise social and political forces. The facts of alternative and oppositional forms of social life and culture, in relation to the effective and dominant culture, have then to be recognized as subject to historical variation, and as having sources which are very significant, as a fact about the dominant culture itself.

Residual and Emergent Cultures

I have next to introduce a further distinction, between *residual* and *emergent* forms, both of alternative and of oppositional culture. By 'residual' I mean that some experiences, meanings and values which cannot be verified or cannot be expressed in the terms of the dominant culture, are nevertheless lived and practised on the basis of the residue—cultural as well as social—of some previous social formation. There is a real case of this in certain religious values, by contrast with the very evident incorporation of most religious meanings and values into the dominant system. The same is true, in a culture like Britain, of certain notions derived from a rural past, which have a very significant popularity. A residual culture is usually at some distance from the effective dominant culture, but one has to recognize that, in real cultural activities, it may get incorporated into it. This is because some part of it, some version of it—and especially if the residue is from some major area of the past—will in many cases have had to be incorporated if the effective dominant culture is to make sense in those areas. It is also because at certain points a dominant culture cannot allow too much of this kind of practice and experience outside itself, at least without risk. Thus the pressures are real, but certain genuinely residual meanings and practices in some important cases survive.

By 'emergent' I mean, first, that new meanings and values, new practices, new significances and experiences,

are continually being created. But there is then a much earlier attempt to incorporate them, just because they are part—and yet not part—of effective contemporary practice. Indeed it is significant in our own period how very early this attempt is, how alert the dominant culture now is to anything that can be seen as emergent. We have then to see, first, as it were a temporal relation between a dominant culture and on the one hand a residual and on the other hand an emergent culture. But we can only understand this if we can make distinctions, that usually require very precise analysis, between residual-incorporated and residual not incorporated, and between emergent-incorporated and emergent not incorporated. It is an important fact about any particular society, how far it reaches into the whole range of human practices and experiences in an attempt at incorporation. It may be true of some earlier phases of bourgeois society, for example, that there were some areas of experience which it was willing to dispense with, which it was prepared to assign as the sphere of private or artistic life, and as being no particular business of society or the state. This went along with certain kinds of political tolerance, even if the reality of that tolerance was malign neglect. But I am sure it is true of the society that has come into existence since the last war, that progressively, because of developments in the social character of labour, in the social character of communications, and in the social character of decision, it extends much further than ever before in capitalist society into certain hitherto resigned areas of experience and practice and

meaning. Thus the effective decision, as to whether a practice is alternative or oppositional, is often now made within a very much narrower scope. There is a simple theoretical distinction between alternative and oppositional, that is to say between someone who simply finds a different way to live and wishes to be left alone with it, and someone who finds a different way to live and wants to change the society in its light. This is usually the difference between individual and small-group solutions to social crisis and those solutions which properly belong to political and ultimately revolutionary practice. But it is often a very narrow line, in reality, between alternative and oppositional. A meaning or a practice may be tolerated as a deviation, and yet still be seen only as another particular way to live. But as the necessary area of effective dominance extends, the same meanings and practices can be seen by the dominant culture, not merely as disregarding or despising it, but as challenging it.

Now it is crucial to any Marxist theory of culture that it can give an adequate explanation of the sources of those practices and meanings. We can understand, from an ordinary historical approach, at least some of the sources of residual meanings and practices. These are the results of earlier social formations, in which certain real meanings and values were generated. In the subsequent default of a particular phase of a dominant culture, there is then a reaching back to those meanings and values which were created in real societies in the past, and

which still seem to have some significance because they represent areas of human experience, aspiration and achievement, which the dominant culture undervalues or opposes, or even cannot recognise. But our hardest task theoretically, is to find a non-metaphysical and a non-subjectivist explanation of emergent cultural practice. Moreover, part of our answer to this question bears on the process of persistence of residual practices.

Class and Human Practice

We do have indeed one source to hand from the central body of Marxist theory. We have the formation of a new class, the coming to consciousness of a new class. This remains, without doubt, quite centrally important. Of course, in itself, this process of formation complicates any simple model of base and superstructure. It also complicates some of the ordinary versions of hegemony, although it was Gramsci's whole object to see and to create by organization the hegemony of a proletarian kind which is capable of challenging the bourgeois hegemony. We have then one central source of new practice, in the emergence of a new class. But we have also to recognize certain other kinds of source, and in cultural practice some of these are very important. I would say that we can recognize them on the basis of this proposition: that no mode of production, and therefore no dominant society or order of society, and therefore no dominant culture, in reality exhausts human practice, human energy, human intention. Indeed it seems to me that this

emphasis is not merely a negative proposition, allowing us to account for certain things which happen outside the dominant mode. On the contrary, it is a fact about the modes of domination that they select from and consequently exclude the full range of human practice. The difficulties of human practice outside or against the dominant mode are, of course, real. It depends very much whether it is in an area in which the dominant class and the dominant culture have an interest and a stake. If the interest and the stake are explicit, many new practices will be reached for, and if possible incorporated, or else extirpated with extraordinary vigour. But in certain areas, there will be in certain periods practices and meanings which are not reached for. There will be areas of practice and meaning which, almost by definition from its own limited character, or in its profound deformation, the dominant culture is unable in any real terms to recognize. This gives us a bearing on the observable difference between, for example, the practices of a capitalist state and a state like the contemporary Soviet Union in relation to writers. Since from the whole Marxist tradition literature was seen as an important activity, indeed a crucial activity, the Soviet state is very much sharper in investigating areas where different versions of practice, different meanings and values, are being attempted and expressed. In capitalist practice, if the thing is not making a profit, or if it is not being widely circulated, then it can for some time be overlooked, at least while it remains alternative. When it becomes oppositional in an explicit way, it does, of course, get ap-

proached or attacked.

I am saying then that in relation to the full range of human practice at any one time, the dominant mode is a conscious selection and organization. At least in its fully formed state it is conscious. But there are always sources of real human practice which it neglects or excludes. And these can be different in quality from the developing and articulate interests of a rising class. They can include, for example, alternative perception of others, in immediate personal relationships, or new perceptions of material and media, in art and science, and within certain limits these new perceptions can be practised. The relations between the two kinds of source—the class and the excluded human area—are by no means necessarily contradictory. At times they can be very close, and on the relations between them, much in political practice depends. But culturally and as a matter of theory the areas can be seen as distinct.

Now if we go back to the cultural question in its most usual form—what are the relations between art and society, or literature and society?—in the light of the preceding discussion, we have to say first that there are no relations between literature and society in that abstracted way. The literature is there from the beginning as a practice in the society. Indeed until it and all other practices are present, the society cannot be seen as fully formed. A society is not fully available for analysis until each of its practices is included. But if we make that emphasis we must make a corresponding emphasis: that

we cannot separate literature and art from other kinds of social practice, in such a way as to make them subject to quite special and distinct laws. They may have quite specific features as practices, but they cannot be separated from the general social process. Indeed one way of emphasizing this is to say, to insist, that literature is not restricted to operating in any one of the sectors I have been seeking to describe in this model. It would be easy to say, it is a familiar rhetoric, that literature operates in the emergent cultural sector, that it represents the new feelings, the new meanings, the new values. We might persuade ourselves of this theoretically, by abstract argument, but when we read much literature, over the whole range, without the sleight-of-hand of calling Literature only that which we have already selected as embodying certain meanings and values at a certain scale of intensity, we are bound to recognize that the act of writing, the practices of discourse in writing and speech, the making of novels and poems and plays and theories, all this activity takes place in all areas of the culture.

Literature appears by no means only in the emergent sector, which is always, in fact, quite rare. A great deal of writing is of a residual kind, and this has been deeply true of much English literature in the last half-century. Some of its fundamental meanings and values have belonged to the cultural achievements of long-past stages of society. So widespread is this fact, and the habits of mind it supports, that in many minds 'literature' and

'the past' acquire a certain identity, and it is then said that there is now no literature: all that glory is over. Yet most writing, in any period, including our own, is a form of contribution to the effective dominant culture. Indeed many of the specific qualities of literature, its capacity to embody and enact and perform certain meanings and values, or to create in single particular ways what would be otherwise merely general truths, enable it to fulfil this effective function with great power. To literature, of course, we must add the visual arts and music, and in our own society the powerful arts of film and of broadcasting. But the general theoretical point should be clear. If we are looking for the relations between literature and society, we cannot either separate out this one practice from a formed body of other practices, nor when we have identified the particular practice can we give it a uniform, static and ahistorical relation to some abstract social formation. The arts of writing and the arts of creation and performance, over their whole range, are parts of the cultural process in all the different ways, the different sectors, that I have been seeking to describe. They contribute to the effective dominant culture and are a central articulation of it. They embody residual meanings and values, not all of which are incorporated, though many are. They express also and significantly some emergent practices and meanings, yet some of these may eventually be incorporated, as they reach people and begin to move them. Thus it was very evident in the sixties, in some of the emergent arts of performance, that the dominant culture reached out to

transform them or seek to transform them. In this process, of course, the dominant culture itself changes, not in its central formation, but in many of its articulated features. But then in a modern society it must always change in this way, if it is to remain dominant, if it is still to be felt as in real ways central in all our many activities and interests.

Critical Theory as Consumption

What then are the implications of this general analysis for the analysis of particular works of art? This is the question towards which most discussion of cultural theory seems to be directed: the discovery of a method, perhaps even a methodology, through which particular works of art can be understood and described. I would not myself agree that this is the central use of cultural theory, but let us for a moment consider it. What seems to me very striking is that nearly all forms of contemporary critical theory are theories of *consumption*. That is to say, they are concerned with understanding an object in such a way that it can profitably or correctly be consumed. The earliest stage of consumption theory was the theory of 'taste', where the link between the practice and the theory was direct in the metaphor. From taste you got the more elevated notion of 'sensibility', in which it was the consumption by sensibility of elevated or insightful works that was held to be the essential practice of reading, and critical activity was then a function of this sensibility. There were then more developed theo-

ries, in the 1920's with Richards, and later in New Criticism, in which the effects of consumption were studied directly. The language of the work of art as object then became more overt. 'What effect does this work ("the poem" as it was ordinarily described) have on me?' Or, 'what impact does it have on me?', as it was later to be put in a much wider area of communication studies. Naturally enough, the notion of the work of art as *object*, as *text*, as an isolated artifact, became central in all these later consumption theories. It was not only that the practices of *production* were then overlooked, though this fused with the notion that most important literature anyway was from the past. The real social conditions of production were in any case neglected because they were believed to be at best secondary. The true relationship was always between the taste, the sensibility or the training of the reader and this isolated work, this object 'in itself as it really is', as most people commonly put it. But the notion of the work of art as object had a further large theoretical effect. If you ask questions about the work of art seen as object, they may include questions about the components of its production. Now, as it happened, there was a use of the formula of base and superstructure which was precisely in line with this. The components of a work of art were the real activities of the base, and you could study the object to discover these components. Sometimes you even studied the components and then projected the object. But in any case the relationship that was looked for was one between an object and its components. But this was not only true of

Marxist suppositions of a base and a superstructure. It was true also of various kinds of psychological theory, whether in the form of archetypes, or the images of the collective unconscious, or the myths and symbols which were seen as the *components* of particular works of art. Or again there was biography, or psycho-biography and its like, where the components were in the man's life and the work of art was an object in which components of this kind were discovered. Even in some of the more rigorous forms of new criticism and of structuralist criticism, this essential procedure of regarding the work as an object which has to be reduced to its components, even if later it may be reconstituted, came to persist.

Objects and Practices

Now I think the true crisis in cultural theory, in our own time, is between this view of the work of art as object and the alternative view of art as a practice. Of course it is at once objected that the work of art *is* an object: that various works have survived from the past, particular sculptures, particular paintings, particular buildings, and these are objects. This is of course true, but the same way of thinking is applied to works which have no such specific material existence. There is no *Hamlet*, no *Brothers Karamazov*, no *Wuthering Heights*, in the sense that there is a particular great painting. There is no *Fifth Symphony*, there is no work in the whole area of music and dance and performance, which is an object in any way comparable to those works in the visual arts which

have survived. And yet the habit of treating all such works as objects has persisted because this is a basic theoretical and practical presupposition. But in literature, especially in drama, in music and in a very wide area of the performing arts, what we have are not objects but *notations*. These notations have to be interpreted in an active way, according to particular conventions. But indeed this is true over an even wider field. The relationship between the making of a work of art and the reception of a work of art, is always active, and subject to conventions, which in themselves are forms of social organization and relationship, and this is radically different from the production and consumption of an object. It is indeed an activity and a practice, and in its accessible forms, although it may in some arts have the character of a material object, it is still only accessible through active perception and interpretation. This makes the case of notation, in arts like drama and literature and music, only a special case of a much wider truth.

What this can show us here about the practice of analysis is that we have to break from the notion of isolating the object and then discovering its components. On the contrary we have to discover the nature of a practice and then its conditions. Often these two processes may in part resemble each other: in many other cases they are of radically different kinds. And I would conclude with an observation on the way this distinction bears on the Marxist tradition of the relation between primary economic and social practices, and cultural practices. If we

suppose that what is produced in cultural practice is a series of objects, we shall, as in most current forms of sociological-critical procedure, set about discovering their components. Within a Marxist emphasis these components will be from what we have been in the habit of calling the base. We shall isolate certain features which we can so to say recognize *in component form*, or we will ask what processes of transformation or mediation these components have gone through before they arrived in this accessible state. But I am saying that we should look not for the components of a product but for the conditions of a practice. When we find ourselves looking at a particular work, or group of works, often realizing, as we do so, their essential community as well as their irreducible individuality, we should find ourselves attending first to the reality of their practice and the conditions of the practice as it was then executed. And from this I think we ask essentially different questions. Take for example the way in which an object is related to a genre, in orthodox criticism. We identify it by certain leading features, we then assign it to a larger category, the genre, and then we may find the components of the genre in a particular social history (although in some variants of Marxist criticism not even that is done, and the genre is supposed to be some permanent category of the mind). It is not that way of proceeding that seems to be required. The recognition of the relation of a collective mode and an individual project—and these are the only categories that we can initially presume—is a recognition of related practices. That is to say, the irre-

ducibly individual projects that particular works are, may come in experience and in analysis to show resemblances which allow us to group them into collective modes. These are by no means always genres. They may exist as resemblances within and across genres. They may be the practice of a group in a period, rather than the practice of a phase in a genre. But as we discover the nature of a particular practice, and the nature of the relation between an individual project and a collective mode, we find that we are analysing, as two forms of the same process, both its active composition and its conditions of composition, and in either direction this is a complex of extending active relationships. This means, of course, that we have no built-in procedure of the kind which is indicated by the fixed character of an object. We have the principles of the relations of practices, within a discoverably intentional organization, and we have the available hypotheses of dominant, residual and emergent. But what we are actively seeking is the true practice which has been alienated to an object, and the true conditions of practice—whether as literary conventions or as social relationships—which have been alienated to components or to mere background. As a general proposition this is only an emphasis, but it seems to me to suggest at once the point of break and the point of departure, in practical and theoretical work, within an active and self-renewing Marxist cultural tradition.

¹ Revised text of a lecture given in Montreal, April 1973.